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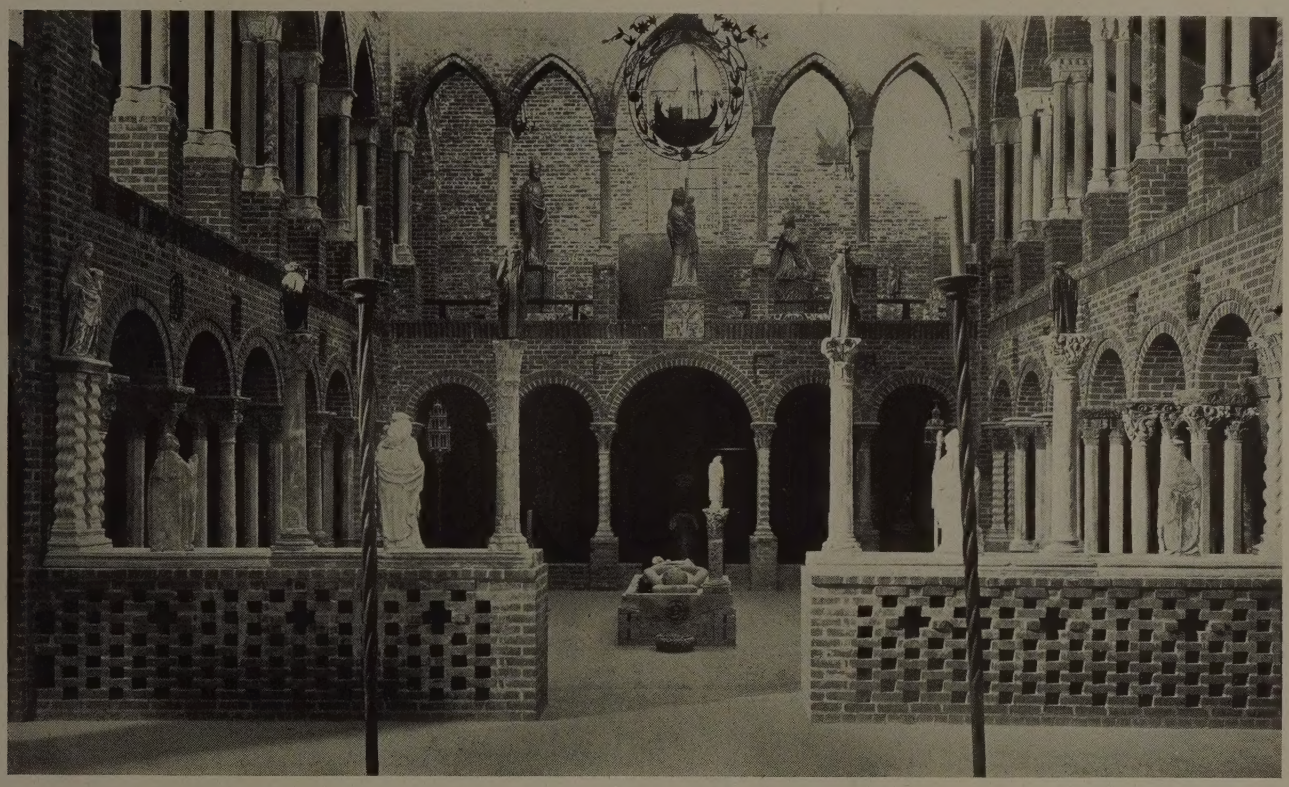

George Grey Barnard's Cloister

By Jerauld Dahler

In this building Mr. Barnard, the distinguished sculptor, has invaded the precincts of his sister art, architecture, with remarkable success.

UP on Fort Washington Avenue, in New York City, about one-half mile north of One Hundred and Eighty-first street, Mr. George Grey Barnard, America's best known sculptor, has produced one of the most interesting pieces of art in this country or even in the world. He calls it his cloister. To be more explicit, it is a rectangular brick building, exactly like a small church or chapel, containing the various elements in its composition, such as a nave, sanctuary, sacristy, main and side altars, and pulpit, as are usually found in a Catholic church building of today, or better still, of mediaeval days, for it is to this period of the world's history that this structure seems most nearly to belong, and to which it is actually so closely associated. For the numerous objects, statues, and paintings, in countless variety, and of indescribable beauty and charm, which are such an important part of the whole, are all antique relics, hunted out by Mr. Barnard in France, where they had lain hidden for centuries, brought here, and united in this most interesting manner. But the religious significance of this cloister exists only in so far as religion is attached to these antique objects, for it is in no way connected with any one religious faith. Rather it is dedicated entirely to art and to beauty.

The idea of creating this most unusual structure,

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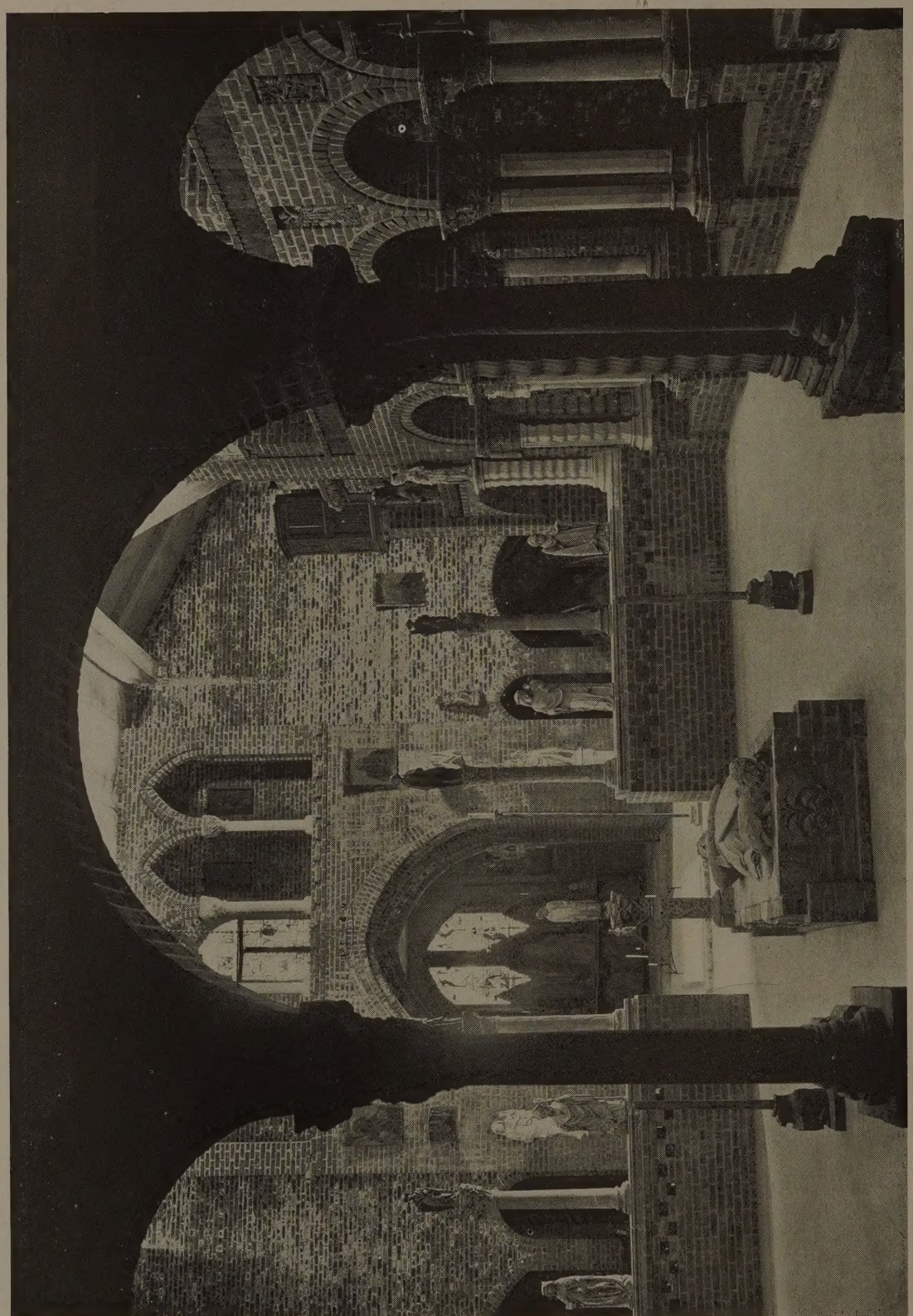

CLOISTER, GEORGE GREY BARNARD, NEW YORK.

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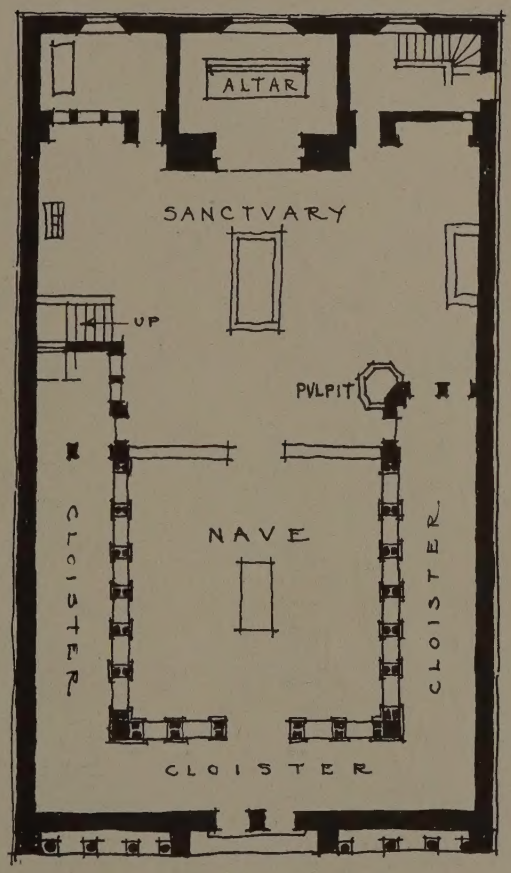
originated, Mr. Barnard told me, with his possession of the remains of a most beautiful fourteenth century cloister which he discovered one day while cycling in rural France, and which he saved from ruin by purchasing it from its unappreciative owner. The columns of lovely colored marble, and the exquisitely carved capitals had lain buried and forgotten in the field, on the spot where they had fallen, since the time of the French Revolution. It is these columns, which, by forming the arcades around the "nave," serve as the nucleus for the whole structure. But Mr. Barnard, by his innate appreciation of real beauty, had the foresight and the good fortune to possess himself of countless other pieces of rare and unexcelled objects of early French art, before most of us dreamed that they had existed, much less that they were to be had, in some cases, almost for the asking, from their ignorant and unappreciative owners, who considered themselves fortunate indeed to be rid of such "junk" at any price at all; and it is ever a source of delight to hear Mr. Barnard relate the numerous tales of his interesting and almost unbelievable experiences connected with his collecting of these objects. It is around these beautiful relics, including the cloister just mentioned, that Mr. Barnard has attempted the most difficult task of building a modern structure, incorporating these things in it so as to form a single harmonious unit. The photographs shown herewith are evidence enough of his success, but to visit the cloister in person is absolute proof that the result has been most extraordinary. From the twelfth to the fifteenth century, to which period these relics belong, art and the church were inseparable. In uniting these objects again in the semblance of an ecclesiastical building the structure represents a unified whole which detracts nothing from the former charm of the various pieces,



and at the same time has added to them in their grouping and composition, the individuality of a great artist.

However strong is the aesthetic appeal of these relics of the past which have been gathered together, and it is very strong indeed, I am most interested and would deal here especially with the way in which they have been collected into a single unit and been incorporated into the building which Mr. Barnard has built around them. In other words, it is the architecture that I want mostly to call attention to. Because, although Mr. Barnard is not an Architect and has never studied that art except as a layman, by observation, he has nevertheless created a piece of work that I believe could not be equaled by any of the architectural profession, talented and trained though he be for a life time. This may be surprising, but it is true, as I trust every one who visits this sanctuary of art will admit after passing a few moments under its roof. For it is that very quality of seeking to become proficient, to be sophisticated, that exists in the profession today, that would destroy rather than produce such a work. When I first visited Mr. Barnard's cloister, I realized at once and more forcefully than ever before, not only how unimportant is academic training, but also how stifling and limiting is apt to be its influence; and on the other hand, how all-important in creative work is that which we call *feeling*. A total ignorance of academic rules has here permitted an unhampered freedom of personal expression which would be impossible to the school-trained individual, But on the other hand there was present here a thorough knowledge and a love for the art in which the builder worked, gained by constant association. No outside influence came between. That is why this building is so beautiful to me and

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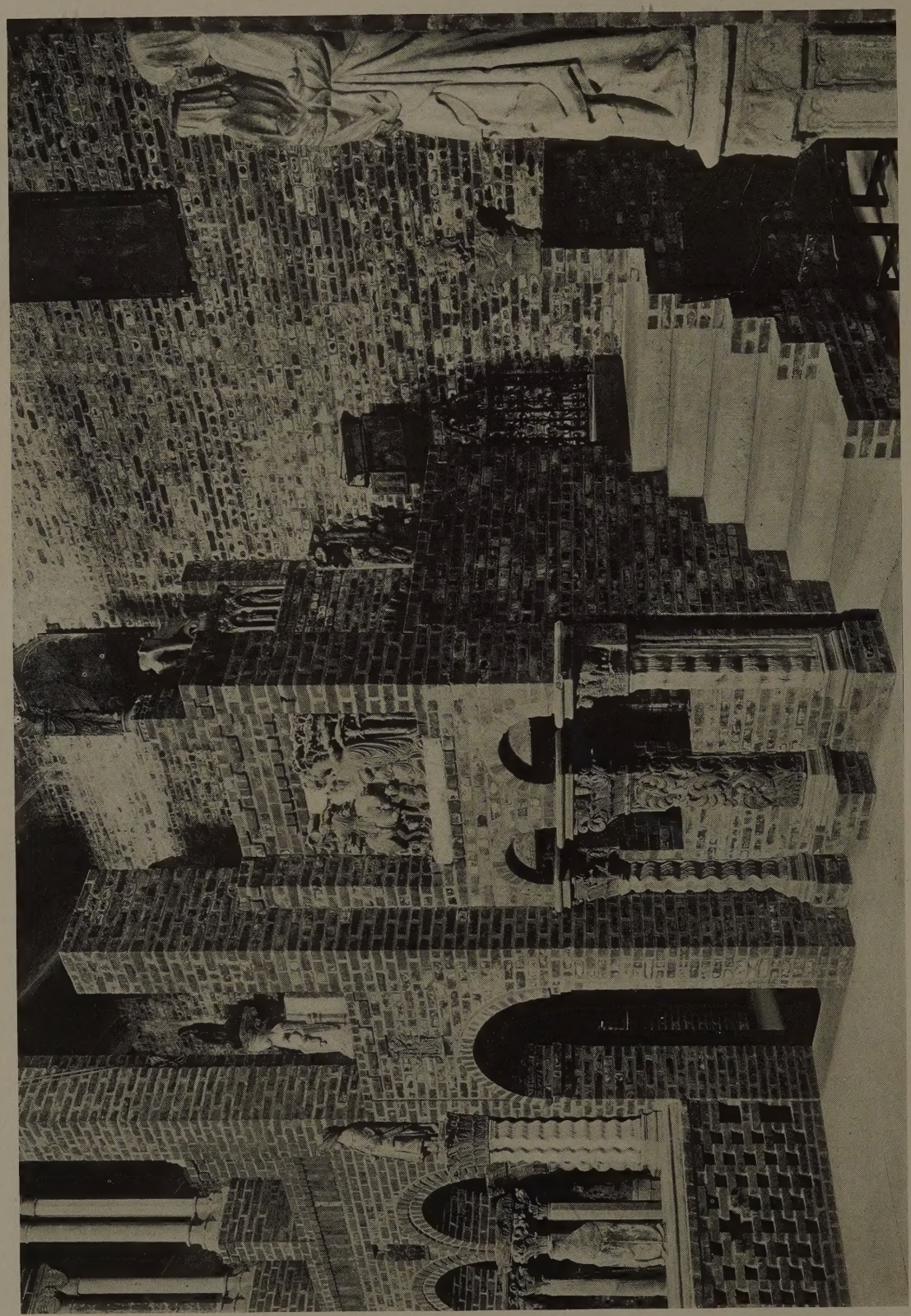
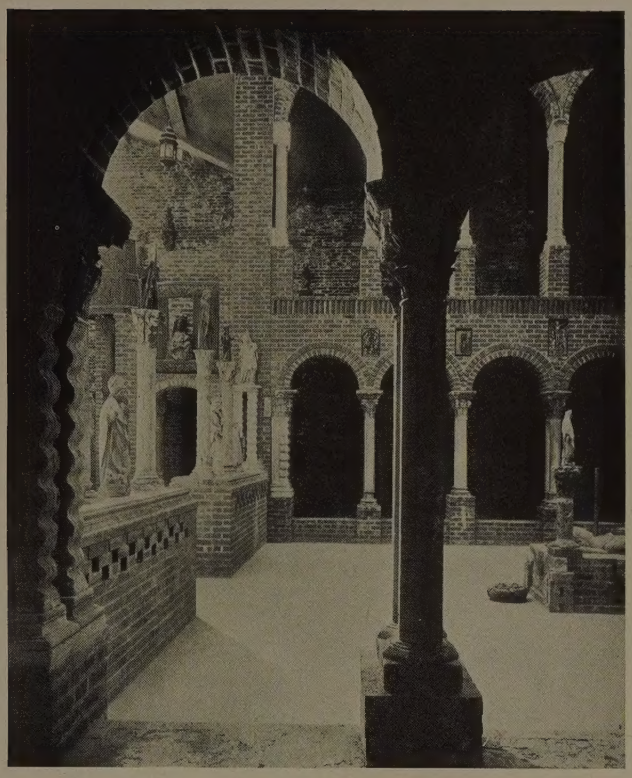
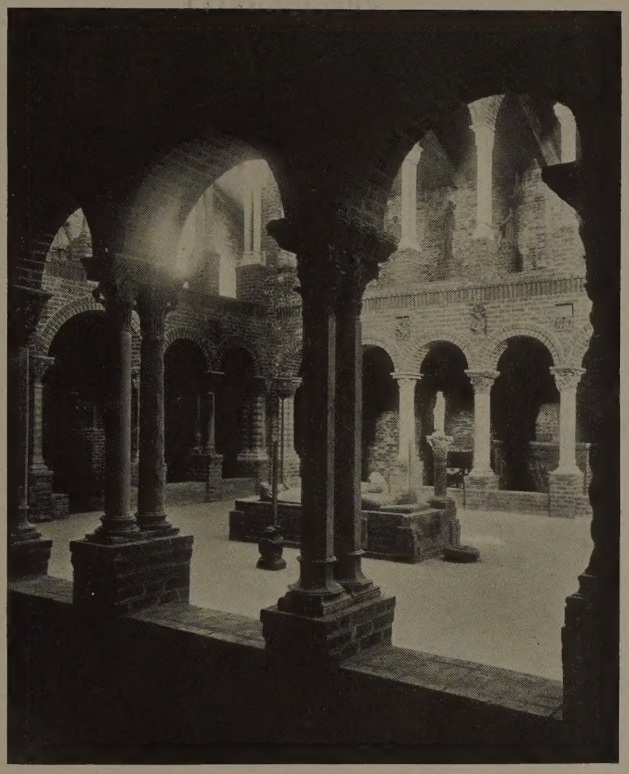


CLOISTER, GEORGE GREY BARNARD, NEW YORK.





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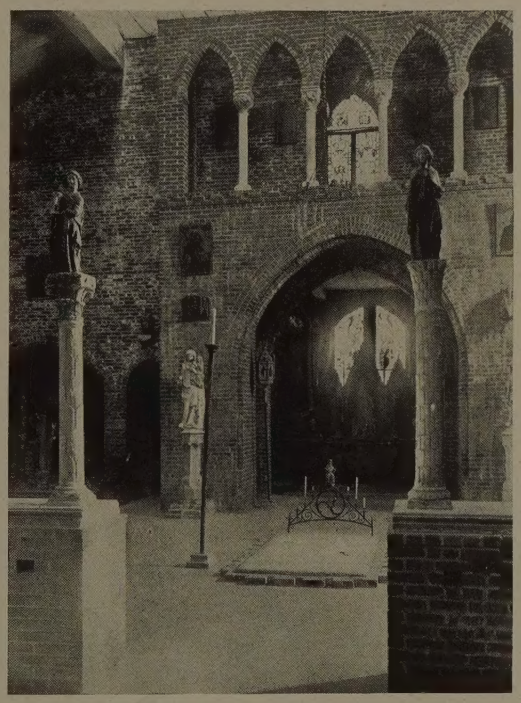
is always interesting,—because it is absolutely personal throughout, and an expression of the individual feeling of its author. In no other manner of working would it have been possible to so successfully combine these priceless gems of early Gothic art, which, too, were so personal in their creation and of such charming naiveté.

I do not know of any other one thing in this country that should be of such pertinent interest to all Architects as is this extraordinary building, because, besides the keen delight it affords by the wealth of beauty of its rare objects, and the charm of their setting, it also has an important lesson to teach, hidden in the subtle irregularities of its graceful arches, and its endless variety of simple detail,—and that is, it shows the true relation of a drawing or plan to the actual building. Here no working drawings were prepared at all, except right at the building in the presence of the workmen, and they were made by Mr. Barnard in full size, marked out on the floor with a pointed stick. Every arch was outlined in this way in free hand, each with a separate centering, because every column and capital upon which the arches rested were different in design. Some of these arches were put up and torn down a great many times in order to obtain the effect which seemed best to Mr. Barnard, and which now seems so exquisite to the beholder. Here again, as I tried



to show some months ago in these columns in explaining the method employed by Mr. Charles A. Platt in making his designs, it was infinite perseverance, together with a keen sense of proportion, that has produced this wonderful result,—this unified expression. Aside from "ideas" or "conceptions," which are themselves general in character, there is always one way of doing a thing that pleases us the most, —that is more satisfactory—that *feels* better, than all the others. It is by continuing and trying out until this way is arrived at that we express our individual self, as Mr. Barnard has done with this little building.

Obviously it is out of the question for Architects today to give as much personal attention to the carrying out of their designs as has been done here, but it is good for them to see, by an actual example, that the tee square and triangle and compass, do not constitute their art. Today the functions of the professional Architect are so complicated that his connection with the erection of buildings which he designs is not nearly so close as it should be. The best he can do as a rule is to furnish the contractor with accurate and well thought out instructions and directions, namely the specifications and plans, and then wait for results. If luck is with him, the building satisfies him, and he has no cause for complaint. But

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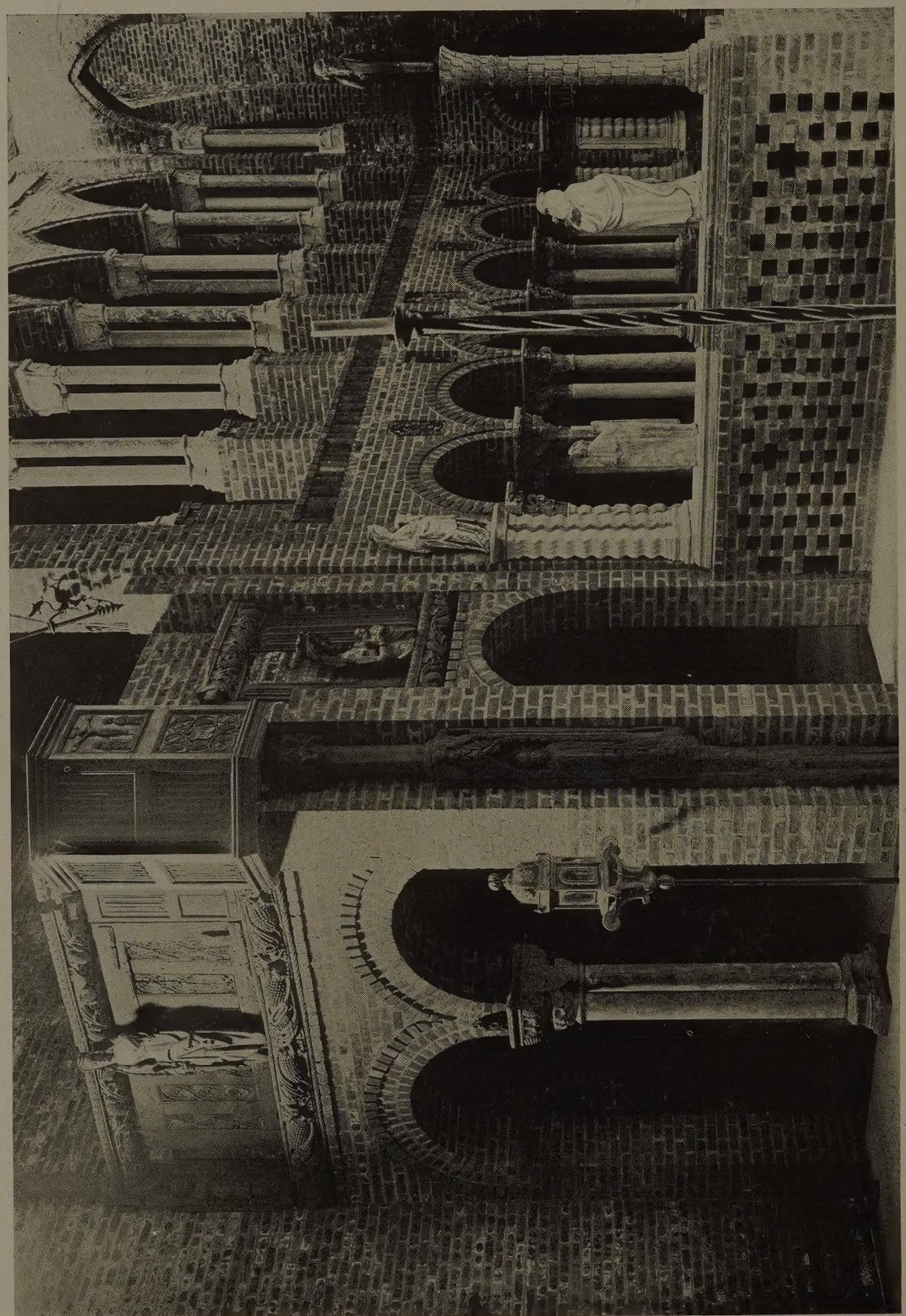


CLOISTER, GEORGE GREY BARNARD, NEW YORK.

(*Continued from page 55*)

I wonder how often that is the case, and if on the other hand he does not usually feel that if he had only known such a detail was going to look like that, he would have altered it or had it made differently,—or if the builder only hadn't made such a mistake here, etc. In other words the finished building does not truly express the author as it should. The mural painter paints and repaints his canvas until he is satisfied with the result, and the sculptor is master of his clay until his work is finished, but the Architect is not so fortunate. The commercial condition of the times does not permit such a circumstance. The fact that Mr. Barnard was able to personally direct the work here from beginning to end, to superintend the placing of every course of brick, to tear down and rebuild if he felt like so doing, without the usual commotion required in ordinary practice with work done under contract,—combined with his knowledge and love of the beautiful objects, and his understanding of the spirit of the age which produced them, has furnished a rare combination of circumstances without which such a gem could not have been created. For the twentieth century it has been an accident,—and a happy one indeed.

From the standpoint of an architectural design, created by a sculptor, this building presents some very interesting points. In general conception it is excellently balanced, but by no means symmetrical. The plan is wholly contained in a simple rectangle. The entrance doors—two massive slabs of oak, heavily reinforced with wrought iron bolts—a relic of the twelfth century,—open from the middle of the front façade. When first inside one stands within the lower cloister proper, with the upper cloister or balcony over head, and with the central altar composition in full view at the opposite end. The simplicity and perfect proportion, and the distinctiveness of this motif at once brings one under its spell, and transports the visitor back to his visions of the middle ages. That first view may be taken as the keynote. From there, as one goes forward a few steps, new and strange beauty of ensemble shows itself on every side. Immediately the spell is complete. Views from a distance of whole units and vistas are followed by close scrutiny of the rare objects that quietly take their place in the general scheme as if they were made for the place. The interest is unending. Each time I visit this delightful spot, for some reason or other, always with a feeling of reverence, I discover something new—the beauty of a certain capital, the color of some small wooden figure, or the presence of a stone relief built in the wall near some obscure corner, as if to defy one's unconscious search for an unconsidered spot.

The delicate arcade enclosing the cloister proper, extends from the entrance end around along the sides to about midway the length of the building. The space thus enclosed on three sides is analogous to the nave of a church. Beyond is the sanctuary. On the left as one faces the altar, a stairway ascends to the upper cloister. Opposite, the presence of an ancient carved wood pulpit balances the composition. This feeling of balance is always present, and most restful in its effect. The combination of the columns of the lower arcade is an example. One will notice, in the photographs, that these columns are of unequal length. The manner in which they have been placed, alternating a long and a short one, affords such a perfect rhythm of line that the fact of their variation is not noticed at all by the average visitor until pointed out.

Beautiful and interesting as the accompanying photographs may seem to the reader, they are inadequate in one important respect, that is, they do not show the exquisite color effect, which comprises one of the most impressive qualities of this little chapel; for everything has color here, as well as form, and such being the case, a striking lesson is again afforded to modern designers, now when they have such a strong tendence, gradually diminishing I believe, to eliminate color in our architecture and sculpture to as great an extent as possible. As was customary, in early Gothic art, all statues and sculptured reliefs were painted in polychrome. It was in the nature of these people to love color and they invariably surrounded themselves with it especially in their churches. All these ancient objects of Mr. Barnard's retain their original color, and it adds enormously to their charm and attractiveness.

In excellent keeping with this early spirit, Mr. Barnard chose red brick as the material for all the walls which enclose and encompass these objects,—not brick of our modern highly and artificially colored species, but just common, cheap brick, and with it he has obtained a lovely soft pinkish tone with infinite variations of texture that must indeed be seen to be fully appreciated. Usually new brick walls, of every sort, are more or less hard and uncompromising in appearance, until softened by age. To overcome this, Mr. Barnard, determined on an antiquing process, which consisted of turning the hose on the walls immediately after they were laid, and before the mortar had set. This washed some of the mortar with its lime, out of the joints, over the surface of the bricks. The result has been most satisfactory. The floors and ceilings of the building are of cement, gray in tones, and while not especially beautiful in themselves, they are quite innocuous, and in no sense disturbing. No other elements but this brick and cement were used in the new work. Instead of employing stone for trimmings, as is usual in new work today, Mr. Barnard confined himself entirely to brick used in divers ways for obtaining interesting effect in surface variation, relying solely on natural shadows for contrasts. The simple dentil course across the central altar composition is unusual in its proportion and worthy of special note.

The proportion of the lower center arch, shown in the head piece, is another interesting point. The arch is segmental in character. It was built, torn down, and rebuilt five times, before it arrived at its present exquisite form.

My object in presenting these pictures and these remarks to the architectural public is that I believe every one of the profession should know about and should see this cloister, a gem of art and a wealth of unalloyed beauty, such as few lands can boast of. Actually, it is an art museum, but as I know art museums, it is more too, for art museums are always tiresome, and as a whole repel rather than attract, although I love the things they contain. Here beautiful objects, as rare as any existing of their kind, have been brought together to give pleasure and inspiration to the beholder in a manner suitable to their character and restful to the mind and body of he who visits them. It is *banal* to say that everything in art is relative. Yet I suppose we shall continue to build classic temples and halls to house Gothic exhibits, and jamb our museum pieces of furniture together in an allotted space, for the education of the public, not one thing in relation to anything else, fill glass show cases to overflowing with rare and beautiful porcelains so that it is next to impossible to really enjoy any one of them, and to crowd the walls of the picture galleries to such an extent that the frame around the exit gives the greatest anticipation of pleasure of all. Mr. Barnard's cloister is beautiful of itself, and it is an art museum as art museums should be, for quality and restfulness are more beneficial than quantity with fatigue.

The Henry Ford Estate, Dearborn, Mich.

W. H. Van Tine, Architect

ABOUT three years ago, Mr. Henry Ford acquired a very large estate comprising several thousand acres of land at Dearborn, Mich., about twelve miles west of Detroit. The properties were gathered so that the tract was intact and not separated by other ownership; and it was here, on the banks of the Rouge River commanding a wonderful view of all the surrounding country, that he selected the site for his future home.

In February, 1914, Mr. Ford commissioned Mr. W. H. Van Tine to design and build, and carry to completion this large estate.

The entire proposition was handled by Mr. Van Tine, including the architectural designing and construction of all buildings, purchasing of all materials, handling of all accounts, and the full work carried out under his personal supervision, the desire of Mr. Ford being to throw the responsibility of the entire transaction into one channel.

Owing to the distance from supply points, a thoroughly modern woodworking plant was established on the premises, as well as a stone sawing plant, handling all materials in very large shipments and completing the work on the ground.

Work was started in February, 1914, and on June 2nd, 1914, the corner stone of the residence was laid by Mr. Henry Ford. On August 26th, 1914, the corner stone of the experimental laboratory and power plant was laid by Thomas A. Edison. From five to eight hundred men were constantly employed in the development of this enterprise, in all the different capacities of workmanship; sculptors, modelers, woodcarvers, and every branch of trade were handled at one time on the premises; and Mr. Ford occupied his new home early in January, 1916.

The surroundings have been kept in a natural and more or less primitive condition to afford the restful quiet and seclusion desired. Artificial lakes, extended trails, and the establishment of a natural forestry were being developed by Mr. Ford for some time prior to his building. Under these conditions the Architect devoted himself to the task of expanding the original scheme.

The residence was planned for ground gently rising from the water's edge on a site about 200 feet back from the river. The exterior is designed in early English, modified. The stonework is the Marblehead limestone, which is very hard with natural disfigurements, and it is laid up in old Scottish ashlar with the jackarch cutting, each stone supporting itself.

The roof is a special tile, deckle edge and rough face three-fourths inch thick by 9 by 14 and of a very deep red color.

All copper work, conductor heads, etc., fine examples of the old English pewter work, were made on the grounds. One of the novel features is the absolute protection from lightning by altogether invisible means, as any electric shock is directed, not by an unsightly lightning rod, but by a copper pan of water connected with a copper coil running to a damp cesspool some distance from the building, under which arrangement the entire copper work of the roof and all the cornices become the direct conductor for any electrical current.

From the river or garden level, the entrance is into a garden hall, a delightful apartment which is convertible into a summer breakfast hall. The architectural treatment is formal in character; the walls of stone and marble floor, massive oak doors with unique hardware, and everything to produce a receptive though formal entrance. The whole represents a very high quality of design.

The large room to the left of the garden hall on the river level, known as the Field room and used as Mr. Ford's office, was walled up with cypress logs, very quaint worm-eaten woodwork, and, when completed, was set on fire and charred and then scraped down with steel brushes, making a beautiful color scheme for a rest room. The drinking water well in one side of the room in a fragment or stone wall, the quaint hardware, the plank floor as laid in early settler days, all lend a most charming effect. The massive fireplace was built of brick and stone taken from the old "Ten Eyck Tavern," which was the first building in Michigan that housed a Democratic convention.

The insert cut in the shelf reads "Chop your own wood and it will warm you twice"—Thoreau. In the hearth there is an old English frying pan seal. Andirons, kettle, tongs and other primitive articles complete the fireplace setting. Mr. Ford finds great delight in cooking a favorite fish dinner and serving it to his friends with his own hands in his own room. One loves to linger in this atmosphere of hospitality where is felt the true heart of the man himself.

The architraves to the doors are deep cut insert carvings expressing forestry and primitive forms. The four brackets supporting ceiling beams are modeled from hunting scenes, cut out of solid cypress timber.

From the garden hall up to the main hall is a broad staircase of Levanto marble and soft hazel brown oak woodwork. In the main hall, from the porte cochere entrance, there is a rarely developed quality of carving executed in Elizabethan treatment. The furnishings are of soft old blue and the lighting fixtures of wood.

In the library, off the main hall, is an ornamental plaster ceiling taken from an old English manor house. Hazel brown oak is used for paneling. The cases accommodate 4,000 volumes. Full of the firelight glow and alive with welcome is the Khiva Bokhara rug of unusual size (14 x 23 feet). This weave is rarely found larger than 7 x 10 feet. It has a great variety of rare red color—barbaric in influence and splendor.

The large living room is finished in French walnut, inlaid in Marquetry of darker shade. The organ screen, covering one-third of the length of the room, is an exquisite masterpiece of wood-carving. No pipes, nor anything indicating the usual organ surroundings, are visible. On the floor is an exceedingly good specimen of Satouk carpet, one of the finest of Persian weaves. The town of Satouk is situated in the mountains in the province of Fereghan where no foreign influence has permeated. The rug is doubly interesting on account of its unusual size and the ground color of wonderful ebony blue with irregular medallion of purely Persian design.

The corners and borders contain rich floral effects of delicate harmony, and the weave is very fine. The mantel is of gray Sienna marble.

At a grade about two feet below this room is the entrance to the music room, which is used as a lounge room. It is in American walnut and is of pure Jacobean treatment. The carvings in the vaultings over the ten windows and the organ screen are most unusual. The organ is placed to give its full value to the household: the large screen of the main organ in the living room, the chimes and Celeste organ in the upper main hall and the Echo organ in the ceiling screen of the music room. A Meles rug of ancient red with bold and severe medallion of indigo blue makes a beautiful fitting for this room. It is woven of wool from the south of Persia and is full of lustre.

The sun room and billiard room on the river front of the house, commanding an unobstructed view for some distance up and down the river, is treated in pure Chippendale style and cannot well be described nor expressed in a word picture. The head finish and ornamental work around the doors and windows and inserts are beautifully brought out in Chinese Chippendale lacquer work. Everything pertaining to, or suggestive of, the common features of a billiard room have been eliminated, cue racks concealed, and the billiard table carried out in style and ornament after the woodwork of the room and covered with oyster gray cloth, the beautiful color scheme adopted in the decorative features of the room. The mantel of Famosa marble is a distinctly elegant feature in itself.

The large lounge porch, with its stone walls, beautiful Chinese rugs in Imperial blue and yellow, and its wicker furniture, makes a most inviting rest room and offers a pleasing vista of all the territory and river scene south of the home.

The dining room has been carried out after the pure Grinling Gibben style. The entire walls are of mahogany of an unusual marking of veneer. The game panels overhanging the serving board, and the delicate carvings in the architraves of all doors and windows, give a quiet grandeur. The mahogany is treated in a rich brownish tone, and the wood figured in what is known as the "Roseleaf" mottling and is notable for the fact that this rose variety has been obtainable in the American market only three times in the past forty years. On the floor are two fine Lavers rugs, semi-antique products of the Kirman country. In the main part of the room is one rug 22 x 24 feet and in the bay window another 11 x 17 feet. It is accurately asserted that both of them are the finest of the kind to be found in the world, being of unusual size and rare beauty. The wool is equal to that of the Cashmere goat and lustrous as pure silk. The Persians call it the gem of the loom. The mellow tones of antique ivory, mulberry, taupes, blues and fawns in the medallions are especially harmonious and enriching to the woodwork of the room.

The Architect has accomplished a very gratifying result in his efforts in the swimming pool in the east wing of the house, which is far removed from the general athletic effect so often found in a residential pool. He has produced a most fascinating effect in that the main body of water which appears to be of uncertain depth, is a Mediterranean blue, while at the head of the pool there flows a fountain of sparkling green water, both from the same source of supply. The ceiling is decorated in a mottled blue sky effect, no ornamental or flower painting having been introduced to detract from the real character of the room. The walls are done entirely in washable Caen stone with Botticcini marble trim, using Pennsylvania green marble for scum trough, base, plinths, etc. The decorative feature is further enhanced in this room by the introduction of flower boxes under the clere story windows and along the edge of the pool. The general atmosphere of this room, as well as the palm room adjoining, through which one passes from the corridor, is at once bright and cheery, peaceful and balmy, and surely most inviting.

Leading from the residence to the garage and power plant is a tunnel seven feet high by eight feet wide carrying every source of supply. The private power plant, garage and laboratory are probably the most elaborate and comprehensive of anything attempted on any private estate.

The power is supplied from a fourteen foot fall in the Rouge river and develops some 225 horsepower through vertical turbines. The turbine and generator rooms are as complete and efficient as can possibly be procured and reflect the last minute of products in mechanical devices. Mr. Ford's private laboratories in the third floor of the building, in a room 26 x 92, will be the finest and most complete laboratory in this country. The power plant comprises four levels, the lower level being 52 feet below the upper floor level. All pumps, boilers for heating, ice machinery, and general machinery equipment for the entire premises is in the lower level of this building.

The garage, which is the face of the building, is a room 36 x 92. The water through the turbine tubes is delivered into the Rouge river fourteen feet below the bed of the river. From a scientific standpoint, and as an engineering development, this building stands unique as a most complete conception not only of the full supplying of every adequate means of power, etc., for the house, but a most practical and complete experimental department for Mr. Ford's private use.

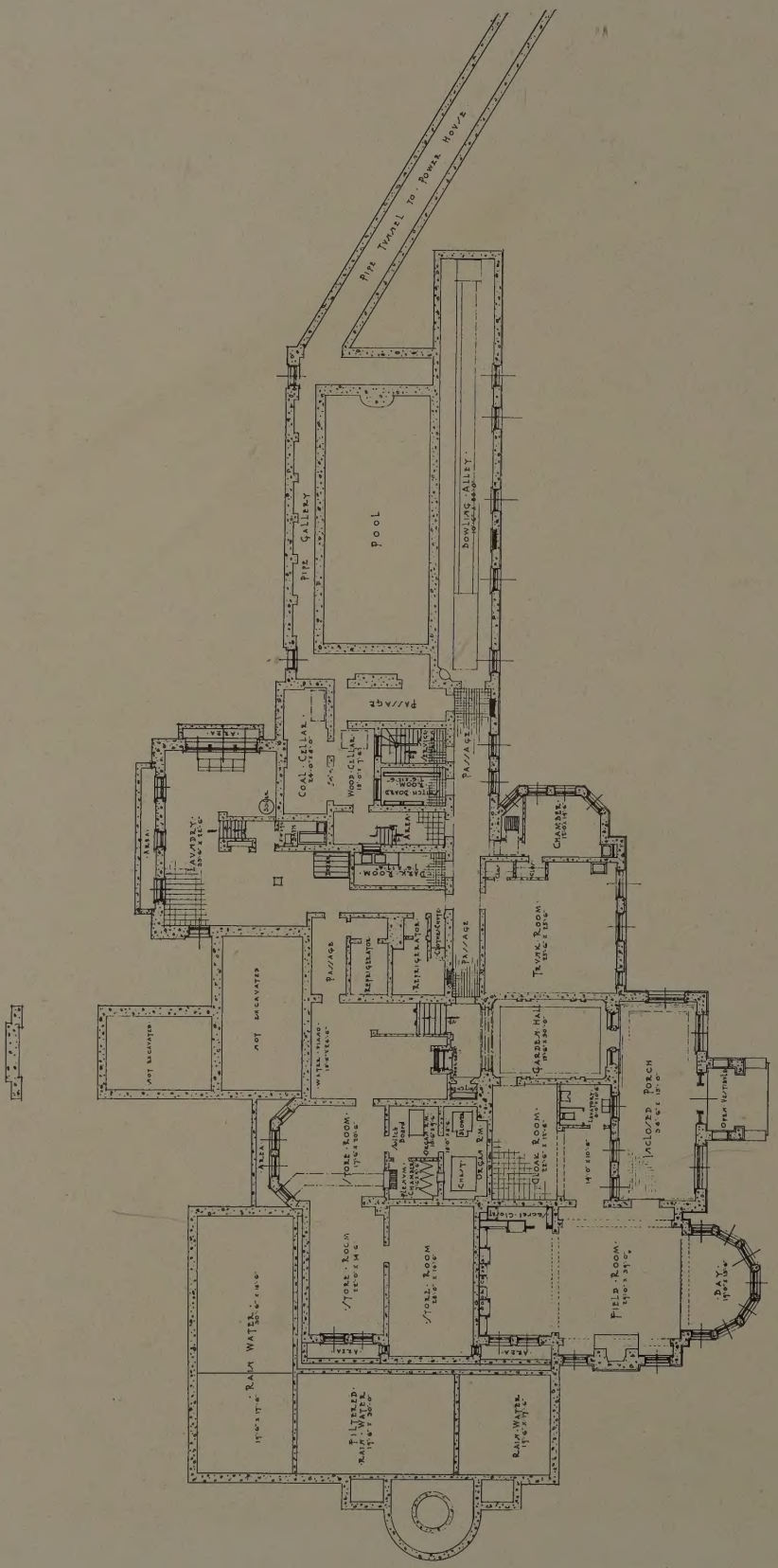
Over 135 miles of electrical conduit were used to carry the electrical equipment, with seven to twenty-four wires in each conduit. The intercommunicating telephone service is a very modern and up-to-date equipment, and does not call for the telephone operator in responding to calls.

All of the plumbing and heating are carried in conduit through the tunnel to the residence. The plumbing stands alone as the second and largest installation of a third line independent pressure system in the United States. The pressure of 65 lbs. in the main line does not fluctuate with the opening or closing of any or all openings. The system is operative from one point in the basement in what is known as Van Tine's Water Piano. Over 40,000 feet of seamless brass tubing is used in the hot water line and third line plumbing.

The refrigerating plant is unusual in residential work. Not only does it supply zero temperature in storage closets but in the butler's pantry automatically freezes inch units of ice for table use, all shapes and forms for desserts, and a refrigerating system to maintain and keep ice cream or puddings for several months in their original condition. The pastry division is for either hot or cold storage, having a cold slab for pastry and a hot slab for bread and biscuits, comprising an original and very important factor in the house.

In the drapery and furniture, rugs and general finishing touches of the house, a most pleasing result has been accomplished without any discord or clashing. In passing from one portion of the house to the other, it seems as though each formed a component part of the main unit.

In the very beginning it was agreed that the theme of expression must be "Home." About this has been woven a symphony of proportion, tone and color indicating the homelike character of the owners and quite free from display and foolish embellishment, but with the highest service efficiency.

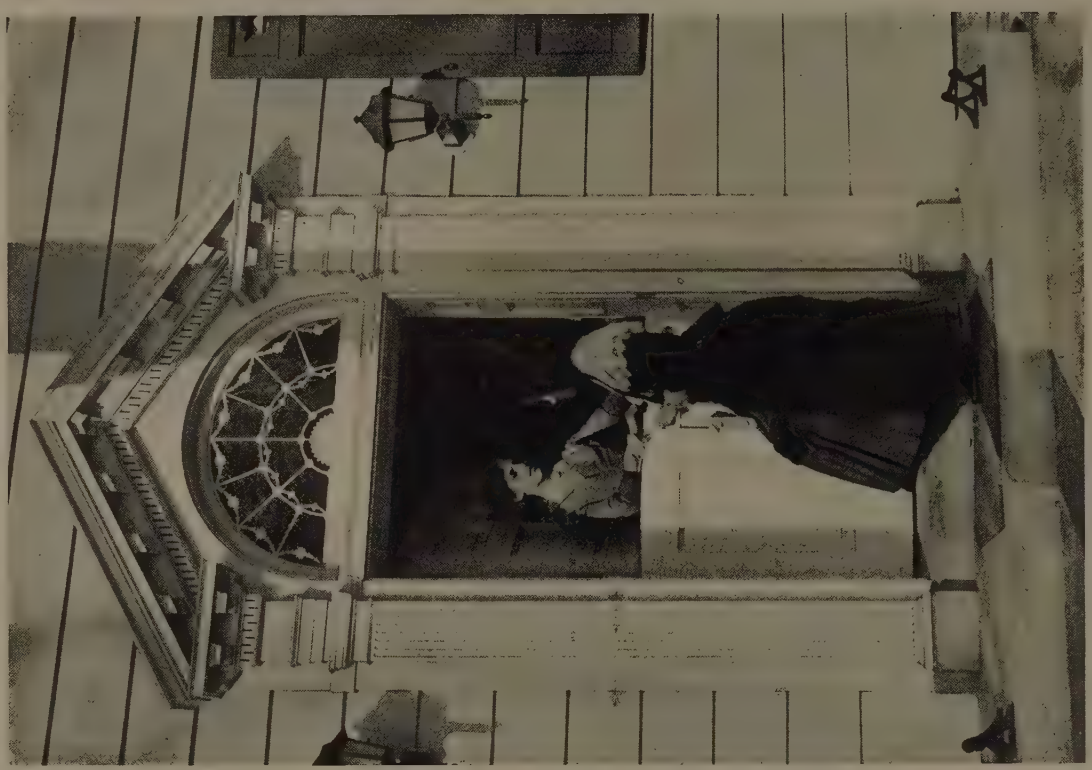


W. H. Van Tine, Architect.

BASEMENT PLAN, HOUSE, HENRY FORD, DEARBORN, MICH.

HOUSE, A. Z. BOGERT, RIVER EDGE, N. J.

Forman & Light, Architects.



DETAILS, HOUSE, A. Z. BOGERT, RIVER EDGE, N. J.

Forman & Light, Architects.

House before remodeling.

Dining Room after remodeling.

Remodeling of House for A. Z. Bogert, Esq.

River Edge, N. J.

Forman & Light, Architects

AS a study and as a means for the development of ingenuity there is no work that comes to the Architect that equals his remodeling problems. Some of these problems carry with them certain fixed conditions or arbitrary requirements that work against a successful result. When existing conditions are favorable and the site and surroundings are good the work of the Architect is made doubly interesting.

The original Bogert house, as may be seen in the illustration, was of the familiar farm house type that possesses no claims to any particular style. Also it had been the recipient of attentions from various carpenters which had detracted from its simplicity.

The dining room wing (to the left in the illustration) was the oldest part of the house and dated from about 1750.

The main part of the house was added at about the beginning of the nineteenth century and the frame and roof of this particular portion form part of the present house.

It was found necessary to tear down the original dining room wing as its shape could not be brought into harmony with the rest of the house.

The wing, as rebuilt, occupies the same space as the original wing, except that its front wall is in line with the portion retained, so that it has become one with the main house.

The original window openings of the main part of the house had new sash fitted to them. Some of the original oil-flashed iridescent glass from the old house is still in use.

The old and new portions of the building were covered with red cedar beveled siding each course of which was exposed ten inches to the weather. To make these courses work in with existing window frame heights was a job, but it was done.

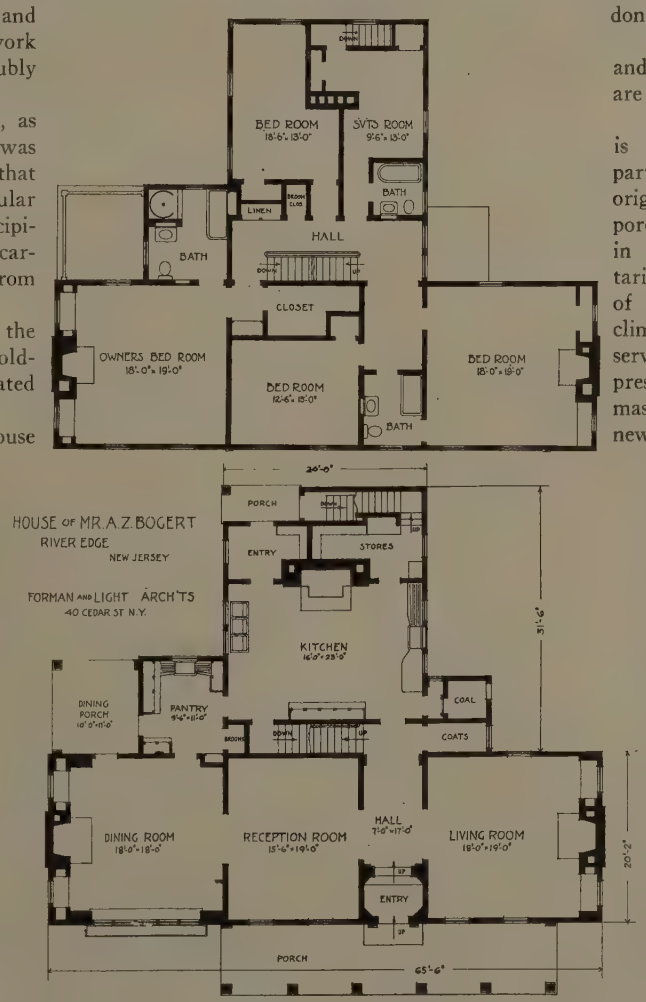
All of the shutters are new and the fasteners (grape clusters) are patterned after the old pattern.

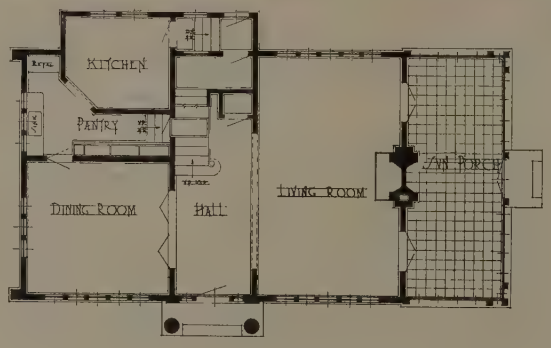
The colonnade porch, which is entirely new, makes use of part of the cornice detail of the original house. The floor of this porch is of brick laid on the flat in a simple pattern. The wistaria vine, which in the picture of the original house is shown climbing over the porch, was preserved on a cedar pole and in the present house forms the tree-like mass of foliage to the left of the new porch. Part of the root of this vine lies under the brick pavement of the colonnade porch.

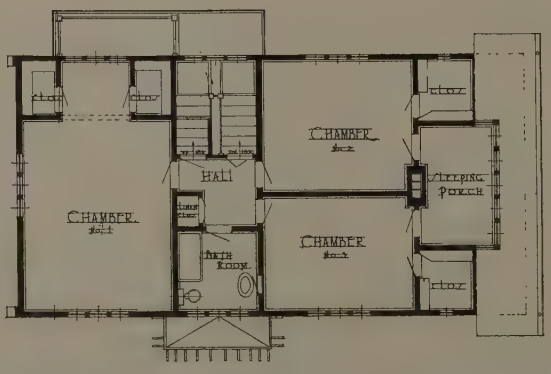
The entrance doorway, which is entirely new, has in its fanlight modeled leading and glass in imitation of the antique. The foot scrapers were made to design.

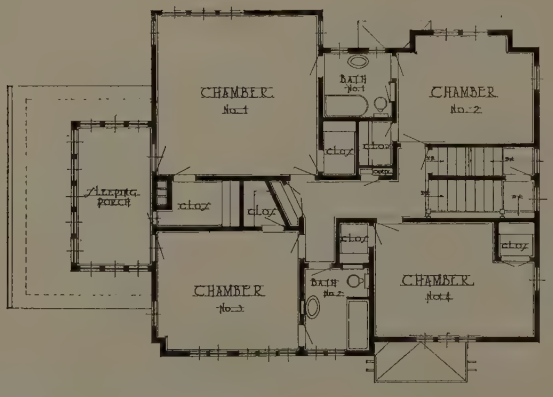
All of the interior trim of the main rooms of the house is new and the attempt has been made to preserve it in the dignity and charm that characterize a properly rendered Colonial production, whether of the last century or of yesterday.

Great care was taken of the old trees and shrubs about the house, while the work was going on, and the wisdom of this is of course evident.









HOUSES AND PLANS, CHAS. L. WEEKS (CORNER HOUSE) AND LEON E. STANHOPE, WINNETKA, ILL. Leon E. Stanhope, Architect.

LADIES' RESTAURANT, CAFE SAVARIN, NEW YORK. J. J. Petit, Architect.

Mural Decorations in the Ladies' Restaurant, Cafe Savarin

A RECENT issue of ARCHITECTURE, describing the new Cafe Savarin in the Equitable Building in New York, did not comment upon another room of the cafe which at that time had not been completed. Within the past month the Ladies' Restaurant has been opened and proves to be one of the most interesting instances of interior decorative treatment in restaurant spaces in New York.

This aspect is due to the point of view of the Architect, Mr. John J. Petit, illustrating the most subtle grasp of what may be called the psychological problem of popular high class restaurant decoration combined with that breadth of mind and confident courage of conviction which dares to strike an individual note in an architectural atmosphere noted for the most extreme conservatism. The main feature of interest in the room is the use of Rookwood Faience mural decorations in panels of the walls at each end of the room and in each of the bays which occur in the long sides of the room. The walls throughout surrounding the panels are of the most exquisite "Breche Opal" marble whose veinings recall the colors in the panels. The pictorial motive is the simple one of youthful gallants and belles in 18th Century costume walking about in formal gardens and ostensibly engaged in the pastime of respectful flirtation, if there is such a thing. Possibly this is why the gardens are distinctly *not* French and the whole spirit of composition and detail frankly modern in treatment. This may be understood in remarking that the designs and modeling for the panels as well as their scheme of coloring was the work of Messrs. Knud Laub & Frantz Helving, two talented young Danes now in New York, working under Mr. Petit's dominating conceptions. The rigidly trained Beaux-Arts man may not approve the whole breezy departure from periodic precedent and the entire disregard of what he would call consistency in associating distinctly modern ideas of design in landscape accessories with strictly correct 18th Century costumes in the figures. Again he may object to the disregard of hackneyed conceptions of physical loveliness in the drawing and modeling of the figures. These display frankly actual characteristics of human make-up and not doll-like types of usual prettiness. Furthermore, the decorative sweep of line and mass relations for the emphasis of the spirit of youthful delicacy and sentiment were paramount in design to the realization of theoretic standards of anatomy. The artists are accomplished men, knowing exactly what they wanted to do, and measuring their problem from the clear standpoint of decorative beauty in the result without caring in the least what charge of inconsistency might be academically brought in associating period costume and modern treatment. What matter, indeed, if the result is beautiful to the eye? And beautiful it certainly is, especially in the color composition which the most captious critic must admit is masterly. The slightest failure of grasp and control of the delicate color and tone values would have spoiled the entire result. It is a striking demonstration of collaborative ability in manufacture rarely found in the workshops of modern times.

Of the remaining details in the room the lighting fixtures are exceptionally charming, simple as they are. The floor treatment is a simple use of tile laid in geometric pattern associated with marble strips in a soft tone of warm gray harmonizing agreeably with the marble of the walls. The decorative aspect of the room is completed by the soft blue striped material for the upholstering of the benches and of course by the table settings and chairs. Seen under the mellow light diffsed by the fixtures, the room is sympathetic, refined and cosily hospitable.

THE ARCHITECT'S SCRAP BOOK—HOUSES AT KENSINGTON, GREAT NECK, L. I.

I. Heating Problems for Architects

By DeWitt Clinton Pond, M. A.

Mr. Pond has charge of the practical course in Architectural Engineering at Columbia University. He is the author of "Engineering for Architects," recently published in book form, the same being a series of articles formerly appearing in ARCHITECTURE.

NO Architect cares to be a specialized heating expert, nor for that matter, to specialize in any subject except architectural design. On the other hand it is his duty to know enough about all the things that are required to make a complete building in order to properly protect his client, and to insure the proper carrying out of his design.

One of the things that the Architect encounters is the need of heating the building which he has designed. It is necessary to know just what kind of a heating system is to be employed and why this particular system can be expected to be better than any other for this particular job. It is for the purpose of explaining the different methods of heating, and such theoretical considerations as are necessary to a complete understanding of the subject, that these articles are written.

Unfortunately it is necessary to discuss the theory of the problem of heating in general before it is possible to give actual examples to interest the Architect. Theory is always more or less tiresome. The practical man is interested in it only to the extent that it will bring results in the quickest way possible, so such generalizations as are made in this article will be only those that are actually necessary for a comprehensive understanding of the matter that is to follow.

There is no definition of heat that can be utilized in a practical manner so none will be given. However, even if it is impossible to define heat, it is quite possible to make statements about it that will be perfectly true in every case.

The only instrument used for the measurement of heat, that the layman is familiar with, is the thermometer. This measures the *heat level* in much the same manner as a pole, thrust into a tank of water, measures the water level. The degrees on the thermometer are merely marks for the purpose of measuring the different levels that the heat reaches. These degrees on the Fahrenheit thermometer are merely arbitrary standards which have been adopted by all English speaking countries.

It is the object of the heating engineer to keep heat at a constant level in a house. He must have the thermometer register about 70 degrees throughout all the winter months, no matter what the temperature is outside. For this reason he must introduce into the rooms of the house *quantities* of heat that will counterbalance the quantities lost through the walls and windows. He must supply heat in much the same manner as water is introduced into a leaking tank to keep the level the same.

In order to measure *quantities* of heat some unit must be adopted. For the purpose of measuring water we have the quart and gallon, and for the purpose of measuring heat the unit that has been selected by English and American engineers is known as the British Thermal Unit, or the B. T. U. A British Thermal Unit has been defined as the amount of heat required to raise the temperature of one pound of water one degree F. As far as the Architect is concerned, all that he need remember is that the B. T. U. is a unit of *quantity* and that when a sufficient number of these units has been introduced into a room the heat level, as recorded by the thermometer, will perceptibly rise.

It will also be necessary for the Architect to know how heat is transferred from one place to another, or from one body to another. There are three methods of transference. The first is known as radiation.

When one stands in front of an old fashion fire place in which there is a fire, he is conscious of a strong feeling of heat on the side near the blaze and usually a distinct feeling of cold on the side away from it. This heat is transferred from the fire to the person by means of radiation. The intervening air, however, is not heated. This method of heat transference is regarded as objectionable by the heating engineer as his object is to provide uniform heat throughout the room.

Another method is known as conduction. When a metal rod is heated at one end the heat rapidly travels along it to the other end. The metal is said to conduct the heat. The bodily sensation of heat or cold is affected by the conducting power of the material with which it comes in contact. Wood, stone, wool, or iron, all at the same temperature, will give different impressions of being hot or cold if touched by the hand.

COEFFICIENTS OF HEAT LOSSES

Roof of Tar Paper on 2" Concrete	C = .53
" " " " 2" " with plaster under	C = .51
" " " " 1" Wood Sheathing	C = .4
" " Copper or Tin on 1" "	C = .44
" " Slate on 1" " "	C = .42
" " Rafters, Sheathing, Shingles, Lath & Plaster	C = .35
Floor of Concrete, Sleepers, double flooring	C = .37
" " " " " " & Hung Ceiling	C = .20
" " Terra Cotta " " " " " "	C = .10
" " Joists	C = 20
Windows - Single	C = 1.22 (Figure whole brick opening)
" - Double	C = .56
Walls - Frame Construction	C = .33
" - Brick "	C = .35 for 12" and .28 for 16"

FIGURE 1

The reason for this is that the heat of the body may be conducted rapidly away from the hand through an iron rod or a stone slab, whereas wood or wool do not tend to carry away the heat.

A third method is called convection and is the transference of heat by purely mechanical means. Practically the entire problem of heating a building depends upon this method. When a small quantity of air comes in contact with a radiator it becomes heated through mechanical contact. Once heated it expands—becomes lighter—and rises toward the ceiling. There it gives up its heat to the colder particles or to the walls or ceiling. Other warm and light particles, rising from the radiator, force the now cold air down and the process is continued. The rising of air in a furnace system is due to this mechanical process of circulating hot air. Water circulates in a hot water system by the same mechanical process.

Radiation is hampered by coating the heating surface with bronze which reduces the radiating power of the surface. Bronze coated radiators are to be preferred to dark ones for this reason.

Heat is conducted from a room to the outside air through the walls. Of course, it is necessary to construct the walls of such material that there will be as little conduction as possible. Wood is a poorer conductor than brick and stone

and is a very good material for the purpose of keeping heat in a room. There are, however, certain objections to wood construction for fire resisting and other reasons.

No matter how well the walls are constructed, or of what material, there will always be a leakage of heat. It is to counterbalance this loss of heat that the heating system is introduced.

There are several methods still employed to determine the number of B. T. U. necessary to supply those lost by conduction or mechanical leakage—convection—through the walls. A method long in vogue was the method of ratios which laid considerable stress on the guessing ability of the engineer. The best guesser was the best heating engineer.

The late Alfred R. Wolf, in a lecture before the Franklin Institute in 1894, introduced into this country the German method of determining the heat loss through walls which has become more and more popular until at the present time it is used by all important heating and ventilating concerns. This method depends upon the formula $Q = AKT$. Q signifies the quantity of heat lost per hour and is measured in B. T. U. A is the area of exposed surface. K is a constant which has been determined for the kind of surface under consideration, and this constant for certain walls, floors and roofs can be found in the table shown in figure one. T stands for the *difference* in temperature between the outside and inside air.

To apply this formula the Architect is at once confronted with the first big problem of the heating engineer. This is the problem of determining the heat losses that occur in each room in the building under consideration. Not only must the formula be applied to each *exposed* wall of each room, and all the different *kinds* of surface be considered, but after application of the formula there must be an added percentage for each north, south, east or west exposure, and the kind of construction.

The best method of explaining this process is to give an example. Suppose there is a room in a residence of frame construction of the dimensions shown in Fig. 2. It must be noted that this room is located in the northeast corner of the plan, and that there are two windows in each wall. The floor height, from floor to floor, will be taken as 13 feet. The outside temperature will be zero, and the inside seventy degrees. The wall on the east side will be 22′ 8″ long and 13′ 0″ high, and the over-all area will be $22.66 \times 13 = 294.58$ square feet. The windows will have a total area of $4.52 \times 6 \times 2 = 51$ square feet. The net area of the wall will then be $295 - 51 = 244$ square feet.

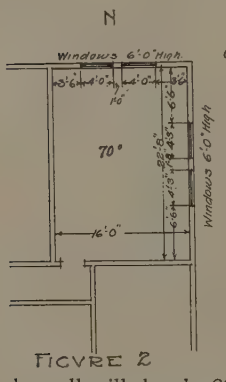


FIGURE 2

Referring to the formula, $Q = AKT$, A for the wall and windows is now known. T, the temperature difference, is the difference between zero and seventy degrees or 70. K can be found in the table given in Fig. 1 for both a studding wall and for single windows. The first is .33 and the second is 1.22 and the results so far may be tabulated as shown in figure three. $51 \times 1.22 \times 70 = 4{,}355$ B. T. U. lost through the windows in the east wall per hour. $244 \times .33 \times 70 = 5{,}640$ B. T. U. To find the total number of B. T. U. lost through the east wall per hour it is only necessary to add the two results found above, and this—9,995 B. T. U.—must be increased by two factors—the factor for the exposure and also for the kind of construction found in the house.

An addition of 30 per cent. should be made to the number of heat units lost through a north wall. East walls cause an addition of 15 per cent. For south walls there is no addition, but for west ones there should be added 25 per cent.

The wall under consideration is on the eastern side of the house and therefore there should be an increase of 15 per cent. added to the number of B. T. U. found above. There should also be added a percentage for the type of construction, as the coefficients given in the table in Fig. 1 are for only first class work. For fair construction add 10 and for poor add 20 per cent. The house under consideration will be assumed to be only fairly well built, so the total percentage to be added will

Surface	Area	Coeff.	B.T.U.	Total	Add.	Final B.T.U.
East Wall	294.58					
Window	51.	1.22	4,355			
Net Wall	244.	.33	5,640	9,995	25%	12,500
North Wall	208					
Window	48	1.22	4,100			
Net Wall	160	.33	3,696	7,796	40%	10,914

FIGURE 3

be $15 + 10 = 25$ per cent. $10{,}000 \times 1.25 = 12{,}500$ B. T. U. per hour lost through the east wall.

The heat loss for the north wall is computed in much the same manner as for the wall considered above. The wall area is $16 \times 13 = 208$ square feet. The window area is 48 square feet. This makes the net wall area $208 - 48 = 160$ square feet. The heat transmission coefficients will be the same as before—.33 for the wall, and 1.22 for the windows. $160 \times .33 \times 70 = 3{,}696$. $48 \times 1.22 \times 70 = 4{,}100$ B. T. U. The total number of heat units lost through the north wall per hour equals the sum of the two products or $3{,}696 + 4{,}100 = 7{,}796$. The wall being a north one, and built in only a fair manner, there should be an addition of 40 per cent. made. $7{,}796 \times 1.40 = 10{,}914$. If it is desired to find the total heat loss for the room it is only necessary to add the losses for the east and north walls. $12{,}500 + 10{,}914 = 23{,}414$ B. T. U. The other walls of the room have no heat losses as they are interior walls and the temperature on one side of each is the same as that on the other side.

Although the next step may seem a little advanced it may be interesting to the Architect to find the size of radiator to be placed in this room, which will supply the necessary heat units to keep the thermometer registering a constant level of seventy degrees.

It has been found that the average efficiency of a square foot of cast iron sectional radiator, in a steam heating system, is 250 B. T. U. per hour, provided the radiator is exposed to the free circulation of the air of the room and not enclosed. In order to find the total number of square feet of radiating surface needed in the room, divide the total number of heat units lost—23,414—by 250. This gives a result of 94 square feet necessary to supply the number of heat units which will counteract the loss due to conduction and convection.

As will be explained more fully in a later article, radiators are made of sections, which, when connected together, can be arranged so that there will be a sufficient number of square feet of radiating surface. The number of square feet of surface to each section is given in the catalogs of the different manufacturers. To supply 94 square feet it will be necessary to connect together a large number of sections so it will be better to divide the radiators into four—one under each window.

The two next to the north wall will have to supply 10,914 B. T. U., as that is the number of heat units lost through that wall. $10{,}914 \div 250 = 44$ square feet to be supplied by two radiators. Each radiator must supply 22 square feet.

On the east wall the radiators will have to have five sections as there are more units lost through the longer wall and the larger window area. The total over-all dimensions of these radiators will be 32 inches high and one foot three inches long.

Legal Decisions of Interest to the Architect

These decisions appear monthly and are edited by Mr. John Simpson, the well-known lawyer.

Release of Sureties.

Action was brought by a school district on a surety bond to recover for the failure of the contractor to complete a contract for the erection of a school house. The contract price was $15,000, with $5 a day as liquidated damages for delay, and the surety bond was for $5,000. The contract was in the ordinary terms, and provided for payment of 90 per cent. of the contract price in installments, upon estimates made by the Architect and general superintendent. The building was to be completed by December 15, 1909. The time was extended by agreement till April 1, 1910, and notice of the extension was given to the bonding company, but in a letter dated December 21, 1909, the company advised that such a notice was unnecessary. The contractor abandoned the work on July 1, 1910, when he locked the door and turned the key over to a member of the school board. The board notified the company of the abandonment at once. The company took no steps to complete the building, and the board engaged the Architect to get some one to oversee its completion. Work was not begun by the board until November 21, 1910, and it was finally completed on February 1, 1911. The case was tried without a jury, and the Court found the total sum due the school district to be $6,379.84, including $1,594.35 for liquidated damages for the delay, and rendered judgment against the contractor for that sum, and against the surety company for $5,868.08. The company appealed.

The surety company asked to be released from liability upon its bond because more than 90 per cent. of the work done and material furnished had been paid to the contractor as the work progressed. The only provisions in the contract respecting the time and manner of payment were that 90 per cent. of the estimates made by the Architect should be paid to the contractor on or about every thirty days, and all extras and the contract price were to be paid within 10 days after the contract was fulfilled and accepted. It appeared that payments were not made directly to the contractor in excess of 90 per cent. of the Architect's estimates, but the board did pay legal claims for work done and material furnished in the erection of the building to the extent of $1,458.73, which, added to that paid to the contractor, made a sum in excess of 90 per cent. of the estimates. The Kansas Supreme Court holds that the stipulation requiring the owner to pay 90 per cent. of the estimates as the building progressed is available to the surety where it is specifically provided for in the surety's bond. The contract did not stipulate for the retention of any part of the contract price until the building was completed and accepted, and there was no provision in the bond which specifically provided that a per centage of the estimates should be retained by the owner until the contract was carried out. As the company was insuring for profit, it was not entitled to insist on the withholding of a final payment, or that a particular percentage of the contract price should be retained, since it was not specifically provided for in the bond which it gave. Aside from this consideration, it appeared that the claims paid by the board to others than the contractor were for material furnished and work done in the erection of the building. They were reasonable and proper charges which had to be paid, and which might have become liens upon the building if payment had not been made. Being valid claims it was immaterial to the company whether they were paid when due or withheld until the end, as the company had obligated itself to the owner to pay all legal claims for material and labor up to the penalty in its bond and, therefore, it sustained no loss because of the time and manner in which the payments were made. In any event it had no right to complain of the time and manner of payments, unless it had been damaged by a departure from the terms of the contract and of the obligation which it assumed.

Another ground on which the company claimed a release was that alterations were made on the original contract. These amounted to between $500 and $600, and were for finishing the basement and plastering a room. The contract expressly provided for deviations from the plans and specifications, either by additions or omissions; and as the company insured that contract, in view of that provision it could not claim a release from its obligation because these changes were made.

The next complaint was of the allowance of liquidated damages. Four months and 21 days elapsed between the extended date for completion and the board's beginning work. In view of the character of the building, the use for which it was designed, and the nature of the loss which was sustained by the delay, there was no difficulty in treating the provision in the contract as liquidated damages, or holding that $5 a day was a reasonable provision for the failure to complete the contract in time. But the board could not increase its recovery by postponing action in taking possession and proceeding with the completion of the work. No good objection could be made against the allowance of damages from April 1 to July 1, 1910. The board was then entitled to a reasonable time in which to ascertain if the contractor or the surety company would proceed with the work. The Court held that, while it was not very easy to determine just what was a reasonable time, one month and 21 days were sufficient, and damages for the other three months should be disallowed. As the board proceeded with diligence and dispatch when it began work, damages for the time it was so occupied were allowed.

An indefinite and rough estimate by the Architect of the cost of completing the abandoned work, made about three months after the abandonment, in a letter addressed to the surety company, which was not accepted or acted upon by it, was held not to be conclusive on the owner as to the extent of recovery.

Liquidated damages of $920 were allowed, with $166.51 interest thereon from the time it was due until the date of the judgment. The owner paid out $3,295.23, and this, with the $2,012.12 paid on the lien which had accrued, amounted to $5,307.35, less that part of the contract price which was not paid, $1,215.89, leaving a balance of $4,091.46. To that sum was added the $920 allowed as liquidated damages instead of $1,350 added by the trial court, making the total principal debt of the contractor $5,011.46, instead of $5,441.46, the amount found by the trial court. The company was only liable under its bond for $5,000 of the principal debt, but to

that had to be added $859.66 of interest, making the total amount $5,859.66, which was only $8.42 less than the amount adjudged by the trial court. To that extent the judgment was modified and affirmed.—School District No. 3 *v.* United States Fidelity and Guaranty Co., Kansas Supreme Court, 152 Pac. 668.

Partnership to Build and Sell Houses—What Constitutes.

In an action upon an alleged partnership agreement, and for an accounting and settlement of the partnership affairs, the plaintiff alleged that he was a builder and contractor by occupation, and that in the latter part of 1907, he and the defendant associated themselves together for the purpose of engaging in the building business, and dividing its profits and losses between them in equal shares, the plaintiff to give his personal attention, skill and labor to the firm, and the defendant to furnish it with such capital as it should require, that the business of the firm was to begin by the erection of a house upon a portion of a lot owned by the defendant, which house, when erected, was, with such portion of the lot as was necessary, to be sold in the open market, and after the defendant had been reimbursed for the price of the land and such sums as he had expended in the cost of material for the building, the remainder was to be equally divided between them; that the plaintiff performed his part of his agreement; but that after the house was completed, the defendant refused to sell it, but occupied it as his dwelling, and declared a homestead upon it, and also refused the plaintiff an accounting or other recompense for his work and labor expended upon the premises. The trial court substantially agreed with these averments. It was held that this agreement constituted a partnership under California Civ. Code, § 2395, providing that a partnership is the association of two or more persons for the purpose of carrying on business together and dividing its profits and the plaintiff was entitled to an accounting.—Lanpher *v.* Warshauer, (Cal.) 152 Pac. 933.

Wrongful Payment of Claims for Which Liens Could Not Have Been Had.

It was stipulated in a building contractor's bond that, if the obligee received notice of the fact that any claims for labor or materials remained unpaid, he should withhold payment from the principal of any money due or to become due until payment of such claims. The Texas Court of Civil Appeals holds that this clause was for the protection of the bonding company and did not clothe the owner with the power to pay such claims as he saw proper to pay, whether there was liability therefor or not, and then charge the payments up to the bonding company.—Finnegan-Brown Co. *v.* Escorar (Tex.) 179 S. W. 1127.

Recovery by Surety of Unauthorized Payments.

A surety company executed the statutory bond against liens to secure a building contract to erect a building for a bank. The contract provided that 15 per cent. of the contract price was to be retained until acceptance of the work, and that the contractors were to have no right to demand payment until they had shown that the previous payments on the Architect's certificate had been disbursed for labor and materials on the work. The contractors getting into financial difficulties before completion, the surety elected to take charge, and notified the Architect as the bank's agent to issue no further certificates to the contractors. The Architect, however, issued a certificate for the amount then due, which the bank applied to a note of the contractors held by it for an advance payment under the contract. Claims for labor and materials were also outstanding. In an action by the surety company against the bank, it was held that the payment for which the note was given being in violation of the contract price, the bank had no right to apply the certificate thereto, and that the sum represented thereby might be recovered by the surety company as a fund to which it became entitled upon taking over the contract and paying liens.—Fidelity & Deposit Co. *v.* Merchants & Farmers' Bank, Arkansas Supreme Court, 179 S. W. 1019.

Unauthorized Payment to Contractor.

A bank for whom a building was being constructed under contract secured by bond violated the contract provision as to retention of 15 per cent. of the contract price until acceptance. On the contractors' failure the surety company completed the building, after knowledge of the bank's payment. In an action by the surety company against the bank it was held that the former, by its completion of the building, did not waive the breach, because, when the surety company was unable to compromise its liability by the payment of a fixed sum, it assumed the completion of the building upon the express condition that the right was reserved to hold the bank for the wrongful payment.—Fidelity & Deposit Co. *v.* Merchants' & Farmers' Bank, Arkansas Supreme Court, 179 S. W. 1019.

Llquidated Damages for Delay—Effect of Acceptance of Building.

In an action for the balance of the contract price under a contract which fixed a date for completion the owners counterclaimed for the stipulated liquidated damages of $10 for each day's delay. It was held that the provision for liquidated damages was so reasonable as to indicate beyond doubt that it was not intended to be a provision merely for a penalty, and therefore it was not necessary for the owners to offer proof of damages. Acceptance of the work after the date fixed was not a waiver of the right to counterclaim for such damages, though it was a waiver of any defense to an action for the agreed compensation.—Brooklyn Structural Steel Corporation *v.* Lechtman, New York Appellate Division, 165 N. Y. Supp. 220.

Agreement Between Lot Owners As to Building Line.

An agreement was made between the owners of three adjoining lots, Nos. 5, 7, and 9, that they would not build thereon, so as to bring the front line of any building or extension thereof on said premises beyond a front line established and laid down on the modified plans prepared by the contractor for lot 7, then in course of construction according to said modified plans. It was held, in an action by one of the lot owners to have the agreement declared void, that it was not unintelligible and void for uncertainty, though it might be open to construction—there being then a dwelling on each lot; the contractor having been employed to make alterations, including the erection of a new front wall, in that on lot 7; application, in the name of the Architect, to the building department for approval of plans for the alterations having been filed, such plans, then filed, and modified plans, later filed, bearing only the Architect's name; neither of the plans showing a line designated as a front line, but the original plans showing one designated as "(new) building line," marking the line of the front wall, beyond which, however, bay windows from the second story to the top, projected a considerable distance; and a reduction of the projection of the bay windows, to an amount then agreed on, and then roughly drafted, as shown on modified plans subsequently made and filed, in accordance with which the work was subsequently done, being the occasion of the agreement—the parties intending to refer to the plans, with the modifications subsequently filed, in accordance with which the alterations were made.—Farbri *v.* Meyer, 165 N. Y. S., 502.

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Editorial

Life for Good Architecture—A Power House on the Mall at Washington

IT was only after many years of continuous effort that St. John's Chapel in Varick Street was saved from destruction and its continued existence is not yet assured, although with the gradually strengthening sentiment regarding old structures here in New York, it is probable that it may be preserved. This building was probably not one of the very best of the early New York churches, although it was a sufficiently pleasant example, but its value to us is rendered very great by the fact that it is one of the few of the old buildings still surviving.

In Europe the peoples and the Government alike have come to regard beautiful structures as well worth preservation as beautiful pictures or beautiful sculpture, and we in this country have come to regard such buildings *in Europe* in much the same light, and we shudder as one man when one of the historic European buildings is injured or destroyed in the course of the present war. Of course, we have no buildings so splendid as the Rheims Cathedral, nor perhaps even so fine as the Cloth Hall at Ypres, but we do not treat with consideration what few buildings of our past we do possess. They may not rank as masterpieces, but they are at least fine genre pieces, and yet it is extremely difficult to induce the American public to leave them alone. There is a dangerous age in the life of a building, but there is no youth sufficiently fair and fresh to insure the permanency, or even a long life, to a building here in New York. A building must be a good paying proposition before it can possibly hope to live, and even then it cannot hope for life if some other building would be a better paying proposition. Mere looks alone seem never to be regarded

in a building already built although the American public is becoming fairly well educated to an understanding that new buildings should be handsome.

Among our Architects there is one firm which stands out pre-eminently in our history, McKim, Mead & White, and every Architect will agree that they have done the finest buildings which now exist in the United States. Among these buildings two of very different size and characters, but of equal intrinsic worth, are now threatened with destruction: Madison Square Garden and the building once occupied by the Colony Club. There has been talk for a long time of destroying the Garden, in spite of the fact that for a number of years it has been a paying investment, and that some building of its kind is very urgently needed in New York. Eventually it will be destroyed, and we will lose a tower by many thought to be superior to the Giralda, and a façade more rich and more exquisite than that of any Spanish work which comes to mind.

The Colony Club Building made an epoch in urban American design. Here for the first time the Architects of the country were shown the adaptability of the Colonial style to buildings of size and importance and dignity, and while the building has since been outgrown by the club, and the location has become unsuitable to a club of this character, the beauty of the building itself will never be outgrown; the new Colony Club is very fine indeed, but it is not the old.

If there is any way in which the building can be saved we would all like to see it done. The building is primarily suited for a club house, but the location is such that it is inconvenient for most clubs, and the value of the property in the neighborhood for commercial purposes has risen to such a point that the building, as it stands, is rather difficult to make a paying proposition as a commercial structure. It seems as if there were, in New York, all sorts of small museums, small societies and commercial associations which need housing and for which no particular location is necessary. Surely one of them could use the old Colony Club Building and insure it at least a few more years of life.

AGAIN the architectural and art societies have had to come to the rescue of the city plan threatened by invasion, this time by a glorified power house with four magnificent smoke stacks.

One of the officers of the United States Army in a recent address on "Preparedness" expressed a wish that instead of literacy qualifications for emigrants we should have educational qualifications for Congress, and the architectural profession will probably be willing to concur with the army in putting through such legislation.

It is extraordinary how, year after year, the National Legislature starts things which no intelligent man could possibly be supposed capable of beginning, and this project to put a power house in one of the most prominent and delightfully located sites in Washington is another example of the deplorable lack of artistic appreciation so constantly displayed by Congress.

The art societies, however, have made a very determined and united effort to influence Congress not to construct this power house in so unsuitable a spot, and it is hoped that it may be kept out of the very prominent position to which it had been assigned. Each person interested in art, and in the preservation of the beauties of our National Capital can do but one thing and that is to write to the Senator and Congressman from his district and urge the change in location as desired by members of the city planning commission, and while this is tiresome for the letter writers and certainly very tiresome to the Senators and Congressmen, it is the only way by which Congress may be influenced.

THERE is an Architect who is working out an almost Utopian appointment scheme that is so new to us and apparently so logical that we feel his plan is well worth passing on.

He is a very busy man—usually busy with matters that will not permit of interruption.

Sometimes in the past people whom he should have seen, both in his own interest and theirs, have called a dozen times without being able to find the idle moment they sought.

In analyzing the situation, he discovered that people he really wanted to see sometimes did not come back—opportunities he would have taken advantage of were lost.

Because of the nature of his business—because absolute concentration upon the matter in hand is strictly essential—this man cannot make a practice of seeing everyone who calls.

This is the plan he hit on. Between nine and ten o'clock each morning he is in his office.

He calls this his appointment hour, and during this hour he sees every man who calls for from one to three minutes.

He sees them only for the purpose of making an appointment—merely arranging for an interview.

The caller states the nature of his business, but the details are not discussed. Our friend gives only enough time to the subject to determine whether it is worth going on with. If he decides that it is, a later interview is arranged, and sufficient specific time is set aside to go into the subject thoroughly.

The man who comes in in the morning takes his turn. If there is no one ahead of him, he does not have to wait.

If he is able to make an appointment, there are no interruptions when he comes prepared to talk business.

It seems like a conservation of time that would almost satisfy Arnold Bennett.

Perhaps you can get a thought out of it.

Remember it's pretty hard to place a real value on the other fellow's time. You may be doing him a big injustice if you waste it.

BOOK REVIEW.

THEATRES AND PICTURE HOUSES. Arthur S. Meloy, 1916. Architects' Supply and Publishing Co., Tribune Building, New York. Illustrated with line drawings by the author and half-tone cuts. First Edition. Cloth. $3.00.

A distinct type of building which is engaging the attention of Architects and others all over the world, and about which little practical data is available, is the theatre and motion picture house. For the past twenty years there has been a steadily increasing demand and a variation of requirements in buildings of this particular class, and there has been no treatise on the subject published in book form which could be relied upon for definite information presented in a simple manner.

The author realized the need of such a book and offers it to the profession, prospective owners and managers with a hope that it will answer the purpose for which it is intended.

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See also "Sweet's Index."